# Ward K. Schori

*In Memoriam:*

# Ward K. Schori

*By Richard L. Hopkins*

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ANOTHER OF OUR AMALGAmated Printers Assn.'s long-time members has passed to the big print-shop in the sky. Ward K. Schori, age 86, passed away Dec. 3, 1994. We all will miss him.

Ward was active until the end, and indeed I spoke with him only about a month before his death, responding to a piece he had in the APA bundle advertising some decorative initials for sale. Happily, I now am in possession of a nice font of *Sapphir* initials (used in this publication) which, Ward indicated, once belonged to the late Norman Forgue, also a member of APA, Ward's acknowledged mentor, proprietor of the illustrious Black Cat Press of Chicago.

**I would strongly urge you to finish this project (my book, *Autobiography of a Metal Flower*) because there's no satisfaction greater than a finished job.**

June 1, 1966

**So glad you sent me proofs. I love it and so glad you took my advice to strive for perfection. Your title page is wonderful and makes me think of Norman Forgue's styling, and colors are right. The flower stands out by its boldness perhaps a shade too much, but this is all right because of the nature of the book.**

Undated, probably 1963

PRECISELY WHEN I FIRST met Ward now is a mystery, but by 1964 we were frequent correspondents. Ward was an early officer in APA, serving on its board of directors. During that period, I served as APA president. our letters were filled with the now trivial affairs of the association, but more important were his constant words of encoragement to me as a beginning printer. The excerpts from his letters, scattered throughout this booklet, will give a better idea of his practical, most useful encouragement.

Back then, I was pursuing postgraduate studies in journalism, yet was very interested and impressionable with regard to how others were

**Norm Forgue continues to be my mentor when I need help. Last week I needed some ¼-point hair spaces but couldn't find where to get them. He found they sell them in 1-pound quantities so he brought me a good selection. Many printers never heard of them, but they are used in the fine printshops and typography plants in Chicago and are very useful in setting the smaller sizes, say for example, if you wanted to letterspace a line of 6-point. It really smoothes out a line nicely.**

June 27, 1964

handling their fascination with printing. Please keep in mind I had been intrigued with printing since junior high school, and I was up against the then-prevailing perception that a kid who aspired to a college education simply couldn't bother himself with fiddling with printing. It was a "trade," not a profession, I was told. And thus, I was dissuaded from pursuing printing—for the time being.

I went into journalism because that was as close as I dared get to printing. The journalism curriculum included design and typography classes, and you might even take a course in Linotype if you could work it into your class schedule (I did). By 1964 I had finished my master's and was an instructor at

**A mite more squeeze or ink or something would have brought deeper black to the main line which now shows some specks of white paper. Just a barest suggestion of white showing through is acceptable, but the copy I have is on the weak side.**

Received July 14, 1964

**The amount of ink is very critical on smooth papers. If it is necessary to use a good deal of ink, then slip sheet to get fine results. One printer I know lets his Heidelberg press feed and deliver and the pressman slipsheets almost everything.**

Undated, received in 1963

West Virginia University. Ward and I had a parallel there, for he also had a master's in journalism and taught three years at the Medill School of Journalism at Northwestern University.

In the summer of 1964, I visited Ward and Marty's home at Evanston, and naturally he showed me his commercial shop too. Visiting Ward in his shop opened my eyes to an aspect of printing I had not encountered before, and it was exemplified by both Norman Forgue (whom I also met during this visit) and Ward Schori and his Schori Press.

You see, both of them were obviously "bitten" by the printing bug, but they also were professional printers. Norman, being a bit older than Ward, was retired after a very

**I first got my ideas about good type, meticulous printing, perfect join on rules, fine spacing, etc., from reading the *Inland Printer* when I was an apprentice in the 1920's.**

Undated, probably 1964

**We (he and Norman Forgue) pretty much agree there is no point in forcing people to do things in a hobby organization, but that encouragement and help should be given to point them toward the "private press" angle.**

Received Feb. 19, 1963

successful career in printing. Ward, on the other hand, still was very actively involved at his Schori Press at Evanston. When I visited his shop I was *captivated* by his enthusiasm for his profession, and his intimacy with his equipment-

PRIOR TO THAT TIME, I had the impression that only *hobbyists* could have a strong affection for printing. For professionals, it was *just a job*. Yet here was Ward Schori literally bubbling with enthusiasm for his profession.

An excellent piece by Jeff Coufal more thoroughly details Ward's extensive and varied experiences with printing in the January, 1995, edition of *The Printer*, and I encourage everyone to read it.

**As for spacing out a column to make it fill vertically, this is easy. Get strips of paper and cardboard and cut them to the height of leads. An ordinary piece of paper is equal to ¼-point. A thin bristol is equal to ½ point. Cut them with scissors to your measure and insert between all lines in the column to fill it.**

March 19, 1963

**You should learn to space words tighter. If all caps, a nut is all right. Three-to-em space is considered standard, but for fine work, the best standard for straight matter is 4-to-em spaces.**

April 9, 1964

Over the years, I got to know Ward and Marty Schori, meeting them infrequently at APA Wayzgooses, and Lynda and I had the pleasure of a visit from them here in Terra Alta a few years ago. His enthusiasm for printing continued long after he retired from the professional world. In recent years he had problems with diabetes, yet he continued to work in his shop whenever able, and pursue a longstanding interest in publishing miniature books. He had pieces in the APA bundle fairly frequently.

Frankly, I had not recalled the profound influence Ward had on me so long ago until I pulled and reviewed musty correspondence files, hidden in a corner of my garage for too many years.

No career path is straight. Mine passed through additional years as a student, a couple of years in the Army, and seven years as a journalism professor. I even bought (with a partner) a weekly newspaper (just as Ward and Marty had done) and that move ultimately became my opening for becoming a *printer*.

Nearly 22 years ago I made the move and started the Pioneer Press of W. Va., Inc. Today the company is a fairly stable, high-tech shop with 13 employees. I have pursued my long-delayed profession with the enthusiasm and *gusto* I first saw in Ward Schori so many years ago and I am convinced that my typographic "expertise," desire for excellence, and study of design has been a key to my success as a printer. That

expertise surely was nurtured to a very large extent by Ward Schori's encouragement over 30 years ago.

It simply was important for me to relay the story of Ward's influence on me to others. Printing is a truly important part in all our lives. And as this story hopefully relays, the relationships which have been developed through our association with one-another through the Amalgamated Printers Association is equally as important. I am most thankful that APA was there to put me in contact with such a positive influence as Ward Schori 30 years ago when I was getting started.

Thanks, Ward, for being there when I needed a good example. And my best wishes to your helpmate over so many years—Marty.

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